MAJOR AND MINOR.

The overture "Massaniello," duet, as arranged by Melnotte, proved one of the most taking numbers on the programme of exercises at the Los Angeles College. It was played by Miss Anderson and Mr. Willhartitz.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Wagner's music is the most taxing upon the singers of any that has ever been written, and Wagnerian artists rarely sing over three times a week; in fact, that is ordinarily stipulated in the contracts, and any of the leading artists singing more than three times demand a proportionate increase of salary.

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The Graduating Exercises of the Kirkwood Seminary were closed with a piano recital by Miss Patterson, Miss Hyde, Miss Fay and Prof. E. R. Kroeger of the Music department.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from $1.50 to $8.00 per dozen, and life-size portraits from $5 to $10.00.

Miss Trenchery, of Alton, assisted by her class, gave a grand concert at Root's Opera House, in aid of the Johnstown sufferers. It was eminently successful and drew out a large attendance. The pupils reflected the highest credit upon their teacher, and were a source of pride to the parents. Among the numbers were "Concert Polka," duet by Melnotte; "Love's Greeting," schottische, duet, by Siebert; "Jolly Blacksmiths," by Melnotte, and "Merry Sleigh-Ride," by Carl Sidus.

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Judge Brown granted an injunction restraining Mr. Weiss from ever importing or dealing in any of this class of music and forbidding him from disposing of any that he may have on hand until the determination of the case. The Ditson Company express a determination to push matters under the United States statute against every dealer in contraband music in the United States.

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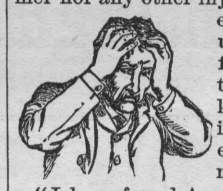
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MUSICAL REVIEW

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The January number of Vol. 12 contained **28** Studies, **8** Piano Solos, **1** Piano Duet, **3** Songs....	**38** Pieces.
The February, **16** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs...	**26** "
The March, **14** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs...	**23** "
The April, **12** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**25** "
The May, **13** Studies, **6** Piano Solos, **1** Piano Duet, **3** Songs..	**22** "
The June, **10** Studies, **9** Piano Solos, **1** Piano Duet, **3** Songs...	**23** "
The July, **10** Studies, **6** Piano Solos, **1** Piano Duet, **2** Songs..	**19** "
And the August will contain **9** Studies, **5** Piano Solos, **1** Piano Study, **1** Piano Duet, **2** Songs..	**17** "
Making a grand total in seven numbers of.....	**193** Pieces.

The August REVIEW will contain the following pieces:

PIANO SOLOS.

WAGNER—BENDEL. Walters Prize Song (Walthers Preislied) from the Opera "Die Meistersinger," by Richard Wagner.

BACH—SAINT SAENS. Gavotte in B minor, from Bach's 2nd Violin Sonata.

MERKEL, GUSTAVE. Op. 82. Auf Grüner Au. (On Meadows Green.)

PADERCWSKI, I. J. Krakowiak, a major, Op. 9, No. 5.

SIDUS, CARL. Op. 211. The Red Sarafran. Variations.

PIANO STUDIES.

LOESCHHORN, A. Six Studies, No. 1, 2, 3, 4, 5 and 6, from Op. 66.

PIANO DUET.

KUNKEL, CHARLES. Vive la Republique. Grand Fantasie. (Treating Marseillaise and Mourer pour la Patrie.)

SONG.

TAUBERT, WILLIAM. The Farmer and His Pigeons. Der Bauer und seine Tauben.

BURNS, ROBERT. Annie Laurie.

NELLIE STRONG CONCERT.

The pupils of Miss Nellie Strong, assisted by the K. J. B. Ladies' Quartette and Messrs. Chas. Humphrey, Jas Peacocke, Fred. H. Swift, S. Black, F. Gecks, Jr., C. Mayer, L. Mayer, P. G. Anton, Jr. and F. Gecks, Sr., gave a concert at Memorial Hall on the 28th ult. The programme was as follows:

PART I.—1. Quartette, "Fest Ouverture," (Op. 42.) *Lentner*, Misses Carrie Price, Nelia Sudborough, Katie Pollard and Blanch Opel; 2. (*a*) Mazurka, (*b*) Rondino, (Op. 58), *Ph. Scharwenka*, Master Richard Platt; 3. Cascade du Chandron, *Bendel*, Miss Hattie Roth; 4. Slumber Song, *Schumann*, Miss Mamie Kniffin; 5. Sonata for Piano and Violin (Op. 8), (Allegro con Brio-Allegretto), *Grieg*, Master George Helfensteller and Mr. Frank Geck; 6. (*a*) Berceuse (Op. 8), *N. Von Wilm*, (*b*) Scherzino (Op. 9), *Lyne*, Miss Emma Walden; 7. Polonaise, "C sharp minor," *Chapin*, Miss Charlotte Scarritt; 8. Vocal Quartette, "Reverie," *Rheinberger*, K. J B. Ladies Quartette; 9. (*a*) Gavotte, "B minor" (Fr. 2nd Violin Sonata), *Bach*, (*b*) Tarantelle, (Op. 6), *Rubinstein*, Miss Nellie Ripley; 10. Concerto, (Op. 25), "G minor," *Mendelssohn*, Miss Florence Baugh (Quintette and 2nd Piano accompaniment).

PART II.—1. Quartette, "Die diebische Eister," *Rossini*, Misses G. Platt, M. Kniffin, E. Walden and Master R. Platt; 2. La Fileuse, *Raff*, Miss Lois Page; 3. Duo for two pianos, "Hommage a Handel." *Moscheles*, Misses Mary Knapp and Lulu Nohl; 4. Vocal Quartette, "Cuckoo," *Fittig*, K. J. B. Ladies Quartette; 5. Toccatelle, *Dupont*, Miss Grace Platt; 6. Lullaby, *Brahms-Bendel*, Miss Anna Wiegand; 7. Trio, Piano (Violin and Cello, B flat major), Allegro Moderato, "Scherzo," *Beethoven*, Miss Anna Vieths and Messrs. F. Gecks and G. Anton; 8. Rhapsodie "No. 2," *Liszt*, Miss Ray Fraley; 9. Vocal Quartette and Piano Duet, "Liebeslieder Walzer," (Fr. Op. 52), *Brahms*, K. J. B. Ladies Quartette and Messrs. Humphrey, Peacocke, Swift and Black. Accompanists: Miss Lizzie Reed and Mrs. H. Liggett.

The Decker Pianos used were kindly furnished by Estey & Camp, 916 and 918 Olive Street.

The work of the pupils was gratifying in the highest, and we might add, was just what we expected from a teacher of Miss Strong's reputation—conscientious and finished work. The playing of Misses Nellie Ripley and Florence Baugh deserves more than a mere notice; it was *very* good. Miss Ripley may make of herself a great pianist, and we encourage her to that end. The playing of Misses Wiegand and Vieh also won many encomiums, and deservedly, they are among Miss Strong's best pupils The good work that Miss Strong is doing for the musical education of our children is inestimable, and we sincerely wish many other teachers could be as successful in their efforts.

CHARITY CONCERT.

A grand vocal and instrumental concert in aid of the Johnstown sufferers was given at the exposition building on the 17th ult., and about $2000 netted. The following programme was given:

PART FIRST.—1. Overture, William Tell, Orchestra, *Rossini*, Conductor, L. Mayer; 2. Address by the Mayor, Hon. E. A. Noonan; 3. (*a*) Annie of Tharau, *Silcher*, (*b*) Parting, *Jsenmann*, United German Singing Societies, Conductor, Egmont Froehlich; 4. Fairy Visions and Dreams, Alto Solo, *Mercadante*, Mrs. O. H. Bollman; 5. Hail Smiling Morn, *Spofforth*, Temple Quartette, Messrs. W. J. Wood. Geo. F. Townley, H. H. Darby, S. C. Black; 6. Concerto No. 1, for Violin, *Beriot*, Mr. F. Gecks, Jr.; 7. Inflammatus, *Rossini*, Soprano Solo, Chorus and Orchestra, Mrs. Georgia Lee Cunningham and Choral Society, Conductor, Prof. Joseph Otten; 8. Charity, Tenor Solo, *Faure*, Mr. O. Hein; 9. March and Chorus, from Tannhäuser, *R. Wagner*, Chorus and Orchestra, St. Louis Damenchor, St. Louis Musikverein and Orpheus Saengerbund, Conductor, Fred. W. Norsch.

PART SECOND.—1. Overture, Rienzi, Orchestra, *Wagner*, Conductor, Louis Mayer; 2 In the Land of Paradise, *Pinsuti*, Mr. Ed. Dierkes; 3. "Ave Maria," *Gounod*, With Violin, Piano and Organ, Mrs. Georgia Lee Cunningham; 4. Strike the Lyre, *Cook*, Hatton Glee Club, Messrs. H. Walker, H. Allman, W. C. McCreery, H. Groffman; 5. Chorus from The Magic Flute, *Mozart*, United German Singing Societies and Orchestra, Conductor, Egmont Froehlich; 6. Overture, "Leonore No. 3," Orchestra, *Beethoven*, Conductor, Louis Mayer; 7. "Home, Sweet Home," United Chorus and Orchestra.

KUNKEL AND KROEGER RECITAL.

Two pianoforte recitals were given by Messrs. Charles Kunkel and Ernest R. Kroeger, assisted by the K. J. B. Ladies' Quartette, at Bollman's Hall, on the 14th and 18th ult. It was intended to give but one recital, but owing to the clamors of the public for admission, the repetition concert had to be given.

1. Duos for Two Pianos, (a) Fantasie and Fugue, G minor, *J. S. Bach*, arranged for piano by Liszt, and for two pianos by Burmeister; (b) Impromptu on theme from Schumann's "Manfred," Op. 66, *Carl Reinecke*, Messrs. Kunkel and Kroeger. 2. Quartet for Female Voices, Ave Maria *Franz Abt*, the K. J. B Ladies Quartet. 3. Duos for Two Pianos, (a) Andante and variations, Op. 46, *Robert Schumann;* (b) Fantasie on themes from Bellini's "Norma," Op. 12, *Siegismund Thalberg*, Messrs. Kunkel and Kroeger. 4 Quartet for Female Voices, The Water Sprite, *Robert Schumann*, the K. J. B. Ladies Quartette. 5. Piano Solo, Sonata in D flat major, *Ernest R. Kroeger*, Allegro—Adagio—Allegro Energico, Mr. Kunkel. 6. Quartette for Female Voices, Reveries, *Josef Rheinberger*, the K. J. B. Ladies Quartette. 7. Duos for Two Pianos, (a) Variations on a Theme from Beethoven, Op. 35, *Camille Saint Saens;* (b) Music to Shakespeare's "Midsummer Night's Dream," *Felix Mendelssohn Bartholdy*, Messrs. Kunkel and Kroeger.

Those who had the good fortune to hear Messrs. Kunkel and Kroeger in their magnificent duo playing—magnificent in every sense of the word—will long remember it.

The sonata in D flat major, three movements, Allegro—Adagio—Allegro Energico, by E. R. Kroeger, created a profound impression. The work is up to Mr. Kroeger's high standard.

The allegro of this work is preceded by a brief introduction of a questioning character. The chief theme is placid and is quietly developed. Several important episodes are introduced, which lead up to a rapid triplet movement and this into a second subject which is quite marked. In the working out section are combined the chief episode, which occurred before the second subject, and the first theme. These are treated in new ways, and develop into a climax on the diminished seventh. After a few bars of mysterious character, the introduction which preceded the Allegro appears, in a more forcible manner than at first. The Allegro follows, and the themes which occur are treated as before, excepting that the second subject is now in the tonic key instead of the dominant. The Adagio is somewhat broadly handled and contains several climaxes. The middle portion of this movement is a kind of Barcarolle and its character is dreamy and sensuous.

The opening theme of the Finale is forcible, and the development up to the second subject is healthy and vigorous. The second subject is calm, in contrast to that which preceded it, and is followed by a melody in triplets, which closes the first half of this movement. The first theme is treated in another key, and soon after a third subject is introduced. This leads to the principal theme in the original key, and the work is continued according to the usual methods, until the Coda, when the third subject appears again with all the power possible.

Mr. Charles Kunkel's playing of this sonata could not be excelled. His interpretation was that of a consummate artist—thoughtful and masterly.

The K. J. B. Ladies Quartette which assisted is composed of Mrs. D. A. Phillips, 1st Soprano; Mrs. H. S. Perkins, 2nd Soprano; Miss Julia B. Kroeger, 1st Alto; Miss Laura S. Anderson, 2nd Alto; Mrs. K J. Brainard being Directress. The Quartette sustained its reputation for thoroughly artistic and well balanced work. We hope to hear it often.

The two Steinway pianos used were of a magnificent tone, and worthy representatives of the great Steinway Piano House.

CITY NOTES.

Signor Parisi is in Paris.

Franz Bausemer is off for Germany.

E. R. Kroeger, after attending the Philadelphia Convention, goes to Europe.

Little Neck Clams, ice cold. Milford's Ladies' and Gents Dining Parlors, 207 and 209 North Sixth.

The Epstein Brothers are in attendance at the Convention at Philadelphia, thence they repair farther East.

The Music Teachers' National Association, which meets at Philadelphia, July 2, 3, 4 and 5, has done itself the honor to accept a quartette for piano and strings by E. R. Kroeger for concert performance.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from $150.00 to $300.00, according to grade.

Mr. Charles Kunkel daily hears "Sounds from the Pines." He is building a magnificent residence on west Pine Street that will be a thing of beauty and joy, if not forever, for little short of it. He has an eye to the artistic that would send Hogarth into ecstacies. The residence will be admirable in all its appointments and a tribute to the owner's "push."

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April, May and June numbers contained **167** pieces, and have them to subscribe.

Alfred G. Robyn, organist of the Grand Avenue Presbyterian Church gave the second of a series of organ recitals which was received with genuine pleasure by lovers of fine organ playing. Mr. Robyn is one of the best and most popular organists in the city.

Dr. Louis Maas was the guest of Mr. J. A. Kieselhorst while in the city. The doctor was royally entertained, the honors of invited guests being shared by Messrs. Charles Kunkel, the Epstein Brothers, E. R. Kroeger and many others. That all had a "good old time," with John as host, goes without saying.

Barnett—Haynes.—Miss Nellie Haynes, the popular soprano, and Mr. George D. Barnett, the talented young architect, were married on the 28th ult., at St. Malachi's Church. The wedding was informal, as no invitations were issued, but the many young friends of the popular bride filled the beautiful edifice. The wedding march was played by Prof. Grant, the regular organist of the church. The magnificent now altar, which is the design of Mr. J. I. Haynes, the brother of ths bride, was splendidly and brilliantly illuminated. Notwithstanding the desire of the contracting parties for a quiet wedding, Mrs. Barnett got a royal send-off from her many friends, and the presents were numerous and costly. We augur great things for this couple. When two such magnetic forces come together, the result is eventful and irresistible.

The Coming Season of the Musical Union concerts is already an assured success. The subscribers were quick to recognize the high merits of the past concerts and the gratitude due so capable and successful a conductor as Mr. Waldauer certainly is. Each year sees these concerts grow in popularity, and their educational value is now understood. There still remains a round number of people in St. Louis with music in their souls, and we have hopes it will be drawn out by contagion—if we be allowed the term—at an early day. We know no better means for accomplishing this high end than the praiseworthy and unflagging efforts of Mr. Waldauer.

Snipe on Toast, Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Charles Kunkel is not only the architect of his own fortunes, but of his own house, which is building, as well Almost daily he takes a run from the office to look over the pile, and he found it pays; it is the next best thing to "if you would have a thing done well, do it yourself." When a man contracts to face a foundation with water-proof cement, and he proceeds to pile mud against it, minus the cement, it is time to play second superintendent. The fooler will have to rise early to ply his vocation with success when C. K. is around.

The Loretto Academy for Young Ladies and Misses, conducted by the Sisters of Loretto, at Florissant, Mo., is one of the most flourishing institutions in the country, and deserving of the patronage it receives. For particulars, we refer our patrons to the advertisement in another column.

Another of the many tributes to the *worth* of "Kunkel's Royal Edition," from one of Cincinnati's greatest teachers:

DEAR MR. KUNKEL—I have had occasion to examine many numbers of your Royal Edition, and must write to tell you how delighted I am with the same.

The fingering and phrasing are excellent, and many of the changes—for instance, in Mondscheinfahrt by Bendel, Weber's Invitati n to a Dance, Mendelssohn's Songs without Words—were a great surprise to me.

I shall certainly take great pleasure in recommending this new American Edition.

With friendly greetings, yours sincerely.

Cinti., June 4th, 1889. CECILIA GAUL.

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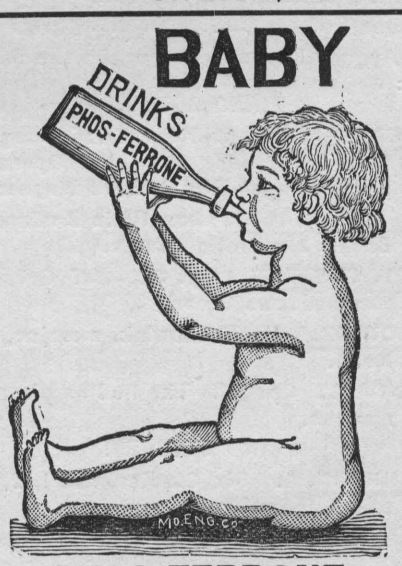
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SONATE PATHETIQUE.

L. van Beethoven. Op. 13.



1) The 32nd note must be perceptibly separated from the following 16th, which must be given its full value. This is the manner of execution this kind of rhythma must receive, especially when written by the old masters. See Händel's Prelude to the F minor Fugue and Bach's Prelude to the G minor Fugue in the second part of: *"Das Wohltemperirte Clavier."*

2) This run must be played with expression and its second half must be slightly retarded, so that the melodic outlines may be well defined.

3) Observe that the final note of this phrase, which is here a sixteenth, becomes in the next measure an eighth at A and a quarter at B. This produces a melodic climax.

1) *Das Zweiunddreissigstel ist merklich vom nächstfolgenden punktirten Sechszehntel zu trennen und dieses letztere seinem vollen Werthe nach auszuhalten. Dies ist die Vortragsweise, welche derartigen Rhythmen speziell bei älteren Meistern zukommt: vgl. Händel's Präludium zur F moll-Fuge und Bach's Präludium zur G moll-Fuge im zweiten Theile des "Das Wohltemperirte Clavier."*

2) *Dieser Lauf muss ausdrucksvoll und in seiner zweiten Hälfte mit einem geringen Zögern, so dass die melodischen Contouren hervortreten können, vorgetragen werden.*

3) *Man beachte die zunehmende Verlängerung der "Abzugsnote," hier hat sie die Geltung eines Sechszehntels, im nächsten Takte bei A wird sie zum Achtel, bei B sogar zum Viertel. Diess gibt eine melodische Steigerung.*

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4) The relation of the *tempo* between the Introduction and the *Allegro* is this, that a whole note of the *Allegro* answers exactly to an eighth of the *Grave*. According to this, the *tempo* in the beginning can be reduced to ♩ - 132. This *tempo* must however be speedily changed to ♩ - 144. to meet the requirements of the passionate character of the movement.

5) In this and similar *tremolo* figures, no note should be accented that is not the initial note of the group and then it should be accented only when the said note ushers in a change of harmony.

6) By *agitato* is also understood a *non legato* which however must not impair the evenness of the *tempo*.

4) *Das Verhältniss der Bewegung von Einleitung und Allegro ist eigenlich dieses, dass eine ganze Taktnote des Allegro genau einem Achtel des Grave entspricht. Demgemäss kann im Beginne das Tempo auf ♩ - 132. reduzirt werden, welche Bezeichnung für den weiteren Verlauf in Betracht des leidenschaftlichen Charakters allerdings nicht mehr genügt*

5) *In ähnlichen Tremolofiguren begnüge sich der Spieler, nur diejenigen Bassnoten (und zwar nur beim ersten Anschlage zu markiren, welche einen neuen Harmonieschritt bezeichnen.*

6) *Unter agitato ist auch ein möglichstes "non legato" verstanden, was natürlich die Gleichmässigkeit der Bewegung nicht beeinträchtigen darf.*



7) Notwithstanding the passionate excitement of this second theme the stormy *tempo* of the first cannot be fully retained. The preluding bass in the first measure of the period of four measures, must be played quietly, while the answer in the treble (next measure) must be given with a much more lively expression. Shade the sixteen measures in E flat minor in a different manner from the following parallel passage in D flat major. In short, invest the whole dialogue with varied coloring.

8) In this edition the embellishments, grace notes, transient trills, etc. etc. are written out in full.

7) *Bei aller leidenschaftlichen Erregtheit auch dieses "zweiten" Themas kann dennoch die gleichmässig stürmische Bewegung des ersten nicht völlig beibehalten werden. Man spiele jeden ersten Takt der viertaktigen Periode, den präludirenden Bass, etwas ruhiger, gebe der Antwort im Discant im folgenden Takte einen um so lebhafteren Ausdruck, schattire die 16 Takte Es moll verschiedener Weise als die Parallelstelle in Des dur, kurz statte den ganzen Dialog mit möglichst mannichfaltigem Colorit aus.*

8) *In dieser Ausgabe sind alle Ornamente, Vorschläge, Prall-Triller u. dergl. vollständig ausgeschrieben.*



9) These first four measures are to be played without the least retardation, very quietly and without any accent in the accompaniment.

9) *Diese ersten vier Takte sind ohne das mindeste Zurückhalten äusserst ruhig und ohne Accent in der Begleitung zu spielen.*



10) The pause has to be sustained for three measures, in order to form a further period of four measures. However at the repetition allow a quarter rest to precede the rebeginning of the first part:



11) The entry of "B♮" in the bass should be delayed, in order to heighten the charm of the suspense, which lies in the enharmonic change of the chord of the diminished seventh passing from G minor to E minor. The close of the phrase is to be played in general with an entire dreamy freedom.

10) *Die Fermate ist genau drei Takte auszuhalten, um eine weitere viertaktige Periode zu bilden. Doch lasse man dem Wiederbeginne des ersten Theils eine Viertelpause vorhergehen:*

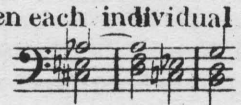


11) *Man verzögere den Eintritt des H im Basse um den Reiz der Spannung zu erhöhen, welche in der enharmonischen Verwandlung des verminderten Septakkordes zur Überleitung aus G moll nach E moll liegt, und spiele den nachfolgenden Gang überhaupt mit voller träumerischen Freiheit.*

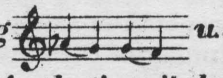


12) In spite of the identity of this phrase with that of measure five of the first *Grave*, (the introduction proper) it is to be played with quite a different expression, or rather without any, as is already implied by the double quick *tempo*: ♩ of the *Grave*=♩ of the *Allegro*.

13) The phrasing  etc. would form indeed a closer analogy to the original form of this passage, measure seven of the so called second theme, in E flat minor (page five, measure twenty) but is inadequate to the general progressive character of the development.

14) The player should lengthen each individual note of the broken chords a little  but without retarding the *tempo* of the movement.

12) *Trotz der Identität dieser Phrase mit der in Takt fünf des ersten Grave ist dieselbe hier mit ganz anderem Ausdruck zu spielen, oder vielmehr ohne allen solchen, was schon durch das doppelt so rasche Zeitmass bedingt wird:* ♩ *des Grave=*♩ *des Allegro.*

13) *Die Phrasirung*  *u.s.w. würde zwar eine genauere Analogie mit der ursprünglichen Gestalt dieses Passus Takt sieben des sogenannten zweiten Themas in Es moll bilden (Seite 5 Takt 20) dem allgemeinen (fortschreitenden) Charakter des Durchführungssatzes jedoch nicht entsprechen.*

14) *Der Spieler lasse die einzelnen Intervalle ein wenig nachtönen*  *aber ohne die Bewegung schwerfällig zu machen.*

or thus

tissimo.

pp

fp pp

cres.

Ped. * Ped. * Ped. *

sf f sf f sf fp

sempre piano e legato.

dim. senza rit.

ten.

p sf p cres. dim.

p sf p cres.

ten.

15

cres.

15

cres.

rinfz

poco riten.

a tempo.

ten.

tenuto sempre

cres.

dim.

15) This *piano* must come in very suddenly, to do this requires special practise with the left hand.

15) *Dieses piano muss sehr plötzlich eintreten was speziell in der linken Hand einige Übung erfordert.*



16) In the original, the *decrescendo* begins at this measure, and extends through six measures. This seems to us too much especially because in the close of the phrase preceding a *forte* would be unsuitable; for this reason we consider a *poco crescendo* more suitable for the first two measures.

17) Guard against playing in the right hand E flat instead of F as a C minor chord is out of the question. C is in the right hand, as well as in the left, only a passing note in the chord of the dominant.

16) *Im Original steht schon in diesem Takte decrescendo was uns für sechs Takte hindurch etwas zu ausgedehnt erscheint, um so mehr; als im Vorhergehenden ein eigentliches forte unstatthaft wäre; aus diesem Grunde halten wir ein poco cres. für die ersten beiden Takte angemessener.*

17) *Man hüte sich in der rechten Hand Es statt F zu spielen, da von einem C moll Akkorde hier nicht die Rede sein kann: C ist in Oberstimme und Bass zugleich nur eine durchgehende Note des Dominantakkords.*



18) The pause has to be sustained for three measures (see note 10) The same time must be given to the rests in the *Grave*, deducting the 32nd note.

19) The bass note A flat, on the third quarter, must be struck with force, so as to keep it sounding until the eighth eighth is struck, in order that it may be perfectly audible as the fundamental note of the chord of the sixth, when the notes of the seventh eighth are struck.

20) This postlude can hardly be played in too animated a manner.

21) In striking these chords it is better not to make use of the pedal.

18) *Die Fermate hat drei volle Takte zu währen (vgl. Anm. 10) genau so lange (das 32stel abgerechnet) haben die ersten Pausen im Grave zu gelten.*

19) *Die Bassnote As auf dem dritten Viertel muss ü beraus durchdringend und nachtönend angeschla gen werden, so dass sie als Grundton des Sext akkords auf dem siebenten Achtel vollkommen hörbar ist.*

20) *Dieses Nachspiel kann nicht lebhaft genug ge nommen werden.*

21) *Es ist besser, sich bei diesen Akkordschlägen des Pedals zu enthalten.*

SOUVENIR
de
MARIE THÉRÈSE.
GAVOTTE.

Ch. Neustedt.

Allegretto ♩ = 84.

f *p*

rall. *a tempo.* *mf*

deciso. *ff* *Ped.* *Ped.* *Ped.* *Ped.*

mf *f* *Ped.*

dimin. *p dolce.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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cres.

a tempo.

p

a tempo.

rall.

mf

rall.

a tempo.

mf

pp

f

pp

Giocoso.

pp una corda.

Ped.

f tre corde.

un poco riten.

sans rulentir.

una corda.

Ped.

tre corde.

a tempo.

lento.

rall.

a tempo.

rall.

a tempo.

rall.

ff enerģico.

FLEECY CLOUDS.

(LÄMMERWÖLKCHEN.)

H. Ravina Op. 14 Nº 1.

Allegretto ♩ = 92.

sciolto.

p

Ped.

f

ff

cres.

Fine.

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ff *p* *ff*

Ped. *Ped.* *Ped.* *Ped.*

pp

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

18

f *e cres.* *ff* *pp*

Ped. *Ped.* *Ped.* *f cres.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *p* *f*

Ped. *Ped.* *Ped.*

ff *mf* *un poco rit.*

Ped.

Repeat from the $ to Fine.

FIRST HEART THROBS.

(DAS ERSTE HERZKLOPFEN.)

(Eilenberg.)

Transcribed by E. Ketterer.

Moderato. ♩ = 144.





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8 8 Ped. Ped.

8 8 Ped. Ped.

Ped. p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. Ped. Ped. * Ped. * Ped. Ped.

1. 2.

Ped. Ped. Ped. * Ped. * f p Ped. Ped.

f p f

Ped. Ped. Ped. Ped. *

p f cres.

Ped. Ped. * Ped.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

p

p

Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f f

Ped.

ETUDES PRIMAIRES.

All notes or chords marked with an arrow, must be struck from the wrist,

ETUDE XI.

Louis Köhler, Op. 50.

♩ – 60 – ♩ – 100.



ETUDE XII.

♩—60—♩—100.

cres.

f

ETUDE XIII.



ETUDE XIV.



ETUDE XV.

cres.

ETUDE XVI.

♩ – 60 – ♩ – 100.



ETUDE XVII.

♩ – 60 – ♩ – 100.



ETUDE XVIII.

♩ – 60 – ♩ – 100.

ETUDE XIX.

♩ — 60 — ♩ — 100.

A.

B.

cres.

When Etudes 19 *and* 20 *have been thoroughly mastered with the notation given at* ***A****, they should then also be studied with that given at* ***B****.*

ETUDE XX.

♩ – 60 – ♩ – 100.

B.

A.

p

cres.

f

WILLIAM TELL

(Rossini.)

Carl Sidus Op. 122.

Allegretto ♩.=152.

Secondo.



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WILLIAM TELL

(*Rossini.*)

Carl Sidus Op. 122.

Allegretto ♩.=152.

Primo.



Moderato. ♩—160.

Secondo.

p *f*

p *f* *p* *cres* *cen*

do. *f* *p*

p *f* *p* *f* *p* *f* *f*

Allegro vivo ♩—138.

p

Moderato ♩—160.

Primo.

p

f *sf* *p*

cres.

sf *p*

mf

cr.

sf *p* *f*

sf *p* *f* *f*

Allegro vivo ♩— 138.

p

f

mf

Secondo.

2nd time *ff*

mf

1.

2.

mf

f

f *f* *f*

f

f *f* *f* *f* *sf* *ff*

f

2nd time *ff*

1.

mf

2.

mf

f

f

ff *sf*

f

f *f*

sf *ff*

THE MAID OF JUDAH.

DAS MÄDCHEN VON JUDAH.

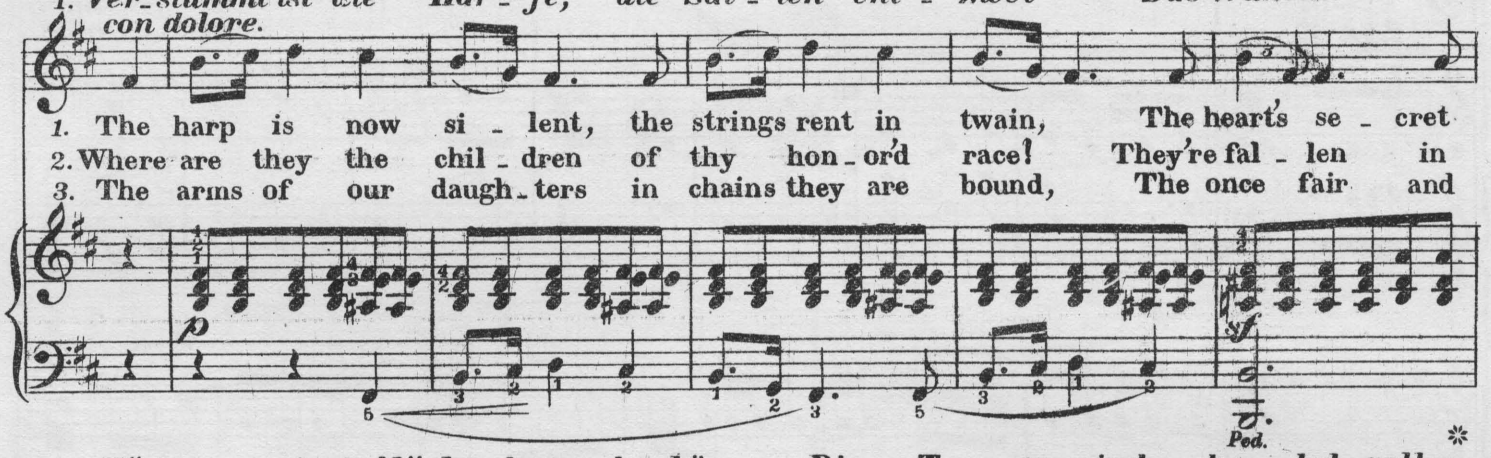
F. KÜCKEN.

Slow. *Langsam.* ♩ = 80.



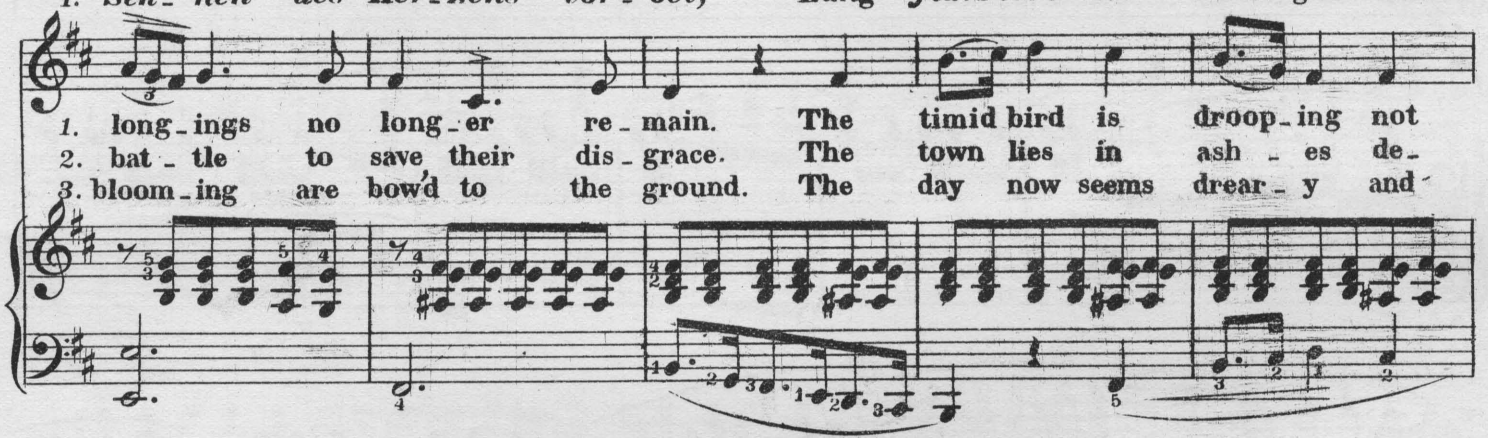
3. *Es klir-ret die Ket-te ein wid-rig Ge-tön, Am Ar-me der*
2. *Wo sind sie die Söh-ne vom al-ten Ge-schlecht! Ge-fal-len in*
1. *Ver-stummt ist die Har-fe, die Sai-ten ent-zwei Das Wünschen und*

con dolore.



1. The harp is now si-lent, the strings rent in twain, The heart's se-cret
2. Where are they the chil-dren of thy hon-or'd race! They're fal-len in
3. The arms of our daugh-ters in chains they are bound, The once fair and

3. *Töch-ter einst blüh-end und schön. Die Ta-ge sind dun-kel voll*
2. *blu-ti-gen fins-tern Ge-fecht! Die Stadt liegt in Trümmern ver*
1. *Seh-nen des Her-zens vor-bei; Bang' flat-tert der Vo-gel von*



1. long-ings no long-er re-main. The timid bird is droop-ing not
2. bat-tle to save their dis-grace. The town lies in ash-es de-
3. bloom-ing are bow'd to the ground. The day now seems drear-y and

3. *Grau-en die Nacht In Knecht-schaft des Fein-des der Ju-de ver-*
2. *wai-set das Thal Er-füllt von der blu-tig Er-schla-ge-nen*
1. *Net-zen um-stellt Stirbt hin wenn ge-fes-selt der Jä-ger ihn*



1. up-ward it flies, En-snar'd by the fow-ler it flut-ters and
2. sert-ed the plain, In gore they are dy-ing, the brave that were
3. chill'd as the grave, De-ri-ded by foe-men the Jew is a

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3. *lacht.* O Va - ter_land süss, O Va - ter_land mein! Könnt
2. *Zahl.* O Va - ter_land süss, O Va - ter_land mein! Wann
1. *hält.* O Va - ter_land süss, O Va - ter_land mein! Wann

con espress.

1. dies. 0 Fa - - ther_land dear, 0 Fa - ther_land mine I
2. slain. 0 Fa - - ther_land dear, 0 Fa - ther_land mine 0
3. slave. 0 Fa - - ther_land dear, 0 Fa - ther_land mine The

poco ritenuto.

mf *f* Ped. ✲

3. *ich nur im To - de ver - ei - net dir sein! O Va - ter_land*
2. *wird dir Je - ho - va ein Ru - che - gott sein! O Va - ter_land*
1. *wirst Du doch wie - der die Ruh_stätt mir sein! O Va - ter_land*

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain. 0 Fa - ther_land
2. when will Je - ho - vah to vengeance in - cline! 0 Fa - ther_land
3. grave will u - nite us I then shall be thine. 0 Fa - ther_land

dim. *p* Ped. ✲

3. *süss, O..... Va - ter_land mein! Könnt ich nur im To - de ver -*
2. *süss, O..... Va - ter_land mein! Wann wird dir Je - ho - va ein*
1. *süss, O..... Va - ter_land mein! Wann wirst Du doch wie - der die*

sf *poco ritenuto.*

1. dear, 0..... Fa - ther_land mine, I ne'er shall re - pose on thy
2. dear, 0..... Fa - ther_land mine, 0 when will Je - ho - vah to
3. dear, 0..... Fa - ther_land mine, The grave will u - nite us I

dim.

f cres. *ff* *f* *p* *poco ritenuto.*

Ped. Ped. Ped. ✲

3. *ei - - - net mir sein!*
2. *Ra - - - che_gott sein!*
1. *Ruh - - - stätt mir sein!*

1. bo - - - som a - gain.
2. ven - - - geance in - cline!
3. then ..... shall be thine.

f a tempo. *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

THE DAILY QUESTION.

(DU FRAGST MICH TÄGLICH.)

Moderato ♩=100

Erik Meyer-Helmund

Con molto espressione.

Du fragst mich tä-glich: "Liebchen, liebst du mich!" Und tausendmal muss ich dir sa-gen:

Thy dai-ly ques-tion, love, is "lov'st thou me!" The same re-ply I make thee ev-er;

"Ich lie-be dich so inniglich," Wo-zu das vie-le Fra-gen!

"I love thee, dear, so tender-ly," Wilt thou be-lieve me nev-er!

Ich hab' ja Al-les dem Mond er-zählt Von un-serm Lie-bes ge-trie-be; Mein

I've told my sto-ry to yon-der moon, See, there she wan-ders a-bove thee; Fly

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Schatz geh' hin und frag den Mond, Wie in - - - nig ich dich lie - - be!

up, sweet maid, and bid the Moon tell How fer - - vent - ly I love ____ thee!

Und soll - te er's ver - gessen ha - - ben, So frag' die gold - nen Sterne - lein! ____ *Ich*

And if she will not tell thee tru - - ly, Then ask the stars that nightly shine; ____ One

weiht' sie ei - nes A - bends all' in's sü - sse - ste Ge - heim - niss ein. ____

summer - eve I shew'd them all The treasures of my se - cret shrine. ____

Du fragst mich tüg - lich: "Lieb - chen liebst du mich!"

Thy dai - ly ques - tion, love, is "lov'st thou me!"

Und tausendmal muss ich dir sa_gen: *"Ich lie_be dich* *so in_ni_glich*

The same re_ply I make thee ev_ er; "I love thee, dear so ten_der_ly,"

Wo_zu das vie_ le Fra_ gen!" *Ich hab ja ew'_ge Treu ver_sprochen dir*

Wilt thou be lieve_me nev_ _er!" I've plighted faith to thee, my own sweet love;

Wohl unter heissen Won_ne küs_sen. *In meinen Au_gen siehst du*

My ver_y soul to thee_I've giv_ en! My glow_ing eyes may tell thee

mehr *Als Mond und Ster_ ne wis_sen.*

more Than moon or stars in Heav_en!

ritard. molto. *ritard. molto.*

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IMPROVISATION.

Franz Bendel.

Andante maestoso.

f molto marcato. *fz* Ped. Ped. Ped. Ped.

dolce *pp* Ped. Ped. Ped.

8 *trem.* *ff* Ped. *rit.* *pp* *a tempo.* *p* Ped. Ped.

dolce. *p* *ff* Ped. Ped. Ped. Ped. Ped. Ped.

8 *ff* *rit.* Ped.

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a tempo.
cres.
rit.
fz. fz. fz.
Pesante.
dolcissimo e molto cantabile.
una corda.
mf
Ped.

cres. e accelerando.

fz. f.f

dim.

dolce.

p

sempre cres.

fz

legato.

Moderato.

ppp una corda.

senza Pedale.

legato.

sempre accelerando

ppp

cres.

tremolo.

ff

Ped.

or thus.

pp

Ped.

sempre dim.

Cantabile.

pp

fz.

cres.

rit.

leggiero.



pp
cantabile.
Ped.
una corda.
pp
ff


f
cres.
Ped.
pp
una corda e dolcissimo.
ppp sempre.

A FAIRY TALE.

Carl Sidus. Op. 212.

Con moto. ♩ = 120.

mp

mf

1. 2.

FINE.

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8

8

8

mfz.

Repeat from the beginning to Fine.

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The Closing Musical Soiree given by Prof. and Madame Lucy and pupils at their music rooms, 2645 Olive Street, presented the following programme: Part I. 1. Galop, Bravoura. *Strelezki*, Miss Wirthlin and Mr. Lucy; 2. Transcription, *Hoffmann*, Miss Mamie Sherry; 3. Answer, Vocal, *Robyn*, Miss Dillenburg; 4. Waltz, Op. 34, *Moskowski*, Miss Levy; 5. Beautiful Land, Vocal, *Moore*, Mr. Pavyer; 6. Brook, *Pape*, Miss Fitzporter; 7. Violin Solo, Selected, Mr. Rogers; 8. Calvary, Vocal, *Rodney*, Mr. Shields. PART 2nd. 1. Piano Solo, Selected, Mr. Bauer; 2 Stocatto Polka, Vocal, *Mulder*, Miss Sterne; 3, Tarantelle, *Heller*, Miss Price; 4. Hungarian Rhapsodie (Violin), *Hauser*, Miss Agnes Gray; 5. Valse Caprice, *Moskowski*, Miss Wirthlin; 6. Song of Hybrias Cretan, *Elliott*, Mr. Wachner; 7. Piano Solo, Selected, Mrs. Ilgenfritz; 8. Loving Eyes, Vocal, *Stolberg*, Mr. Shields; 9. Deux Mazurkas, Violin, *Wienawski*. Miss Agnes Gray. Piano used from Bollman Bros. Co., Western Agents for Steinway Piano.

I was obliged to strike out a little path of my own, or people would never have been aware of my existence.—*C. P. E. Bach.*

Major is the active and masculine, minor the passive and feminine in music. Simple affections choose simple keys for expression; complex ones prefer keys which are unusual and less familiar to the ear.—*Schumann.*

Anecdotes of Handel.—It is related that when Handel was conducting a concert in Dublin, one of the singers, named Dubourg, had a song with a cadenza to be used ad libitum. Of course, when he struck upon this, all else ceased, and Handel assumed an attitude of patiently awaiting results. After wandering about in different keys quite awhile, the singer seemed bewildered as to the means of getting upon the proper track again, but finally arrived safely at the terminal shake, to the evident delight of Handel, who cried out, so that all the audience heard it, "Welcome home again, Mr. Dubourg." On another occasion, Handel was drilling some raw singers in the choruses of "Messiah," and he got completely out of patience with the seemingly fruitless efforts Singling out one of them, who had assured him that he could sing at sight, he accused him of deception. "You scoundrel!" he said in great passion, "I thought you could sing at sight?" "So I can; so I can," came the quick retort, "but not at first sight, sir."

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A Movement is on foot, begun in New York City and already agitated in Brooklyn, Cincinnati, Philadelphia, Buffalo, Louisville, St. Louis, Minneapolis and Chicago, having for its object a prolonged tour of Theodore Thomas and his orchestra throughout the country next fall, which shall be in the nature of a national testimonial to the great work this conductor has done for music in the United States. Prominent musicians and connoisseurs in all of these cities are conferring with each other as to the details of the scheme and the best manner of carrying it out.

According to the latest announcements, there will not be a monopoly of Wagner at the New York Metropolitan Opera House next season.

Mr. Robert Goldbeck gave, at Devonshire House, London, a Concert performance of the music of his "American Opera Comique," entitled "Newport." A small chorus and orchestra assisted, while Mr. and Mrs. Goldbeck helped in the accompaniments at a grand pianoforte, and played the Overture as a duet. A distinguished audience filled the stately ball-room of Devonshire House. Mr. Goldbeck's music is of a light and sparkling order, very tuneful, decidedly graceful, and marked by many traits that reveal the skilled musician.

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Frau Sophie Menter, the renowned pianist, is contemplating a visit to this country.

Xaver Scharwenka will, in all probability, visit America next season.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

Von Bulow's friends are much alarmed concerning an ailment affecting the muscles of his right arm, for which he went directly to Weimar for treatment, upon his arrival in Germany.

Mr. Abbey has guaranteed the tenor, Tomagno, $100,000 to sing fifty nights during the four months of Mme. Patti's American season. Tomagno is not to sing on the same nights as Patti.

A theatre is to be built in Paris, to last during the Exposition; it will be in the form of an amphitheatre, with places for 2,000 spectators; the work will be carried on day and night, and, in order to keep the workmen awake and lively, the contractor has engaged an orchestra which will play music of a popular kind for three consecutive hours each night!

A personal friend of Tamberlik, the famous tenor, sends to a London newspaper the following story of an incident which happened at Madrid, where the artist lived for the last twelve or thirteen years: "One morning we were walking through the bird market, when suddenly he drew a bank note for a thousand francs from his pocket, bought up all the little creatures, opened the cages, and shouted laughingly as the birds flew up into the air, 'Go and be free, my brothers!'"

The *London Musical World* says it has long been convinced that the "repulsiveness" to some ears of Wagner's musical combinations arises solely from their inability to perceive the connection of certain notes with the tonal foundation which underlies them. Modern musical methods are certainly not adapted to the capacity of minds to whom simplicity is an absolutely necessary condition of perception. That it is possible to be great and at the same time simple, at certain epochs, proves nothing. This is not one of those epochs, that is all. Art that aims at the highest, must reflect the tendency of the highest minds: and the highest minds of the day are complex to an extraordinary degree. Broadly stated, however, there is considerable danger in the doctrine that by familiarity the ugly will become beautiful, and that it is consequently our duty to persevere until we have effected the transformation. The error lies in confounding the ugly which we *do* understand, and dislike notwithstanding, with that which repels because it is, to us, incomprehensible. It is only in the second case that any obligation lies upon the listener to mistrust his first impressions. We dare affirm that of the musicians who have taken the trouble to so familiarize themselves with Wagner's methods that they may be said to understand him, not one will be found to accuse him of ugliness or incoherence. Of course, the anti-Wagner party will never admit this; for the moment a man refuses to allow that Wagner was more or less of a bungler, he is called a "fanatic."

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There has been a Wagner war in St. Petersburg. A correspondent of *Il Trovatore* writes to that journal: "As regards the German Opera campaign at the Marie Theatre, the success is small, very small; the discontent of the public is great, very great. At the performance of the 'Walküre,' the audience made a veritable scandal, notwithstanding that the Emperor and Empress were present. One artist—Madame Vogel—was hissed nearly throughout." One may say that in Wagner's ashes "live their wonted fires."

The student should always bear in mind the greatest models, and emulate them; . . . he should become more and more familiar with masterpieces and enter earnestly into a sense of their beauties; then the gradual development attained will place him above the common run of amateurs.—MOSCHELES.

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A Clergyman was remarking in his sermon that though man may alter by becoming more civilized, animals are the same now as they were at creation. "For instance," said he, "the ass is the same now as ever; you never saw a bigger ass than you now see." Some of the congregation were wicked enough to remark that it was perfectly true.

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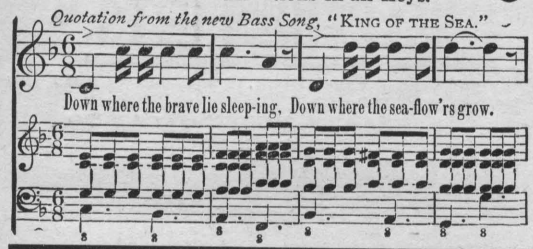
Ella—"How do you like Mr. Marsh? I hear he called the other night." Ethel—"I think he 's fearfully horrid. He asked me if I could play on the piano, and I told him that I couldn't play much." Ella—"And what then?" Ethel—"That was all."

Peter—"You children turn up your noses at everything on the table. When I was a boy, I was glad to get enough dry bread to eat."

Tommy—"Say, pa, you're having a much better time of it now you are living with us, ain't you?"

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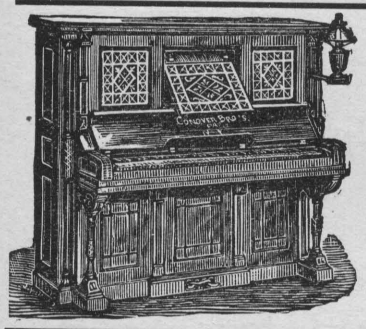
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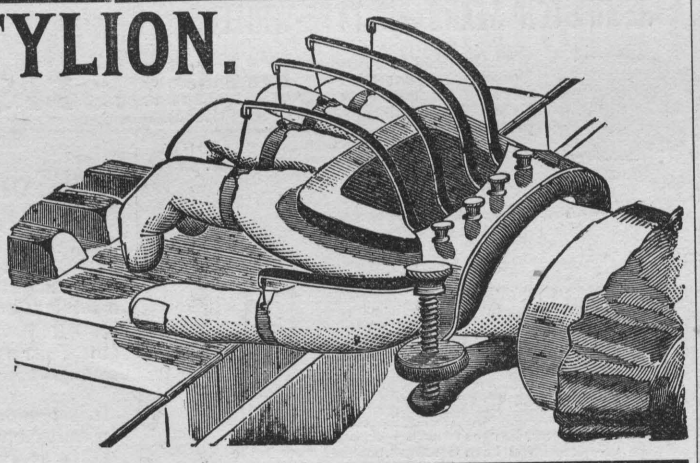
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